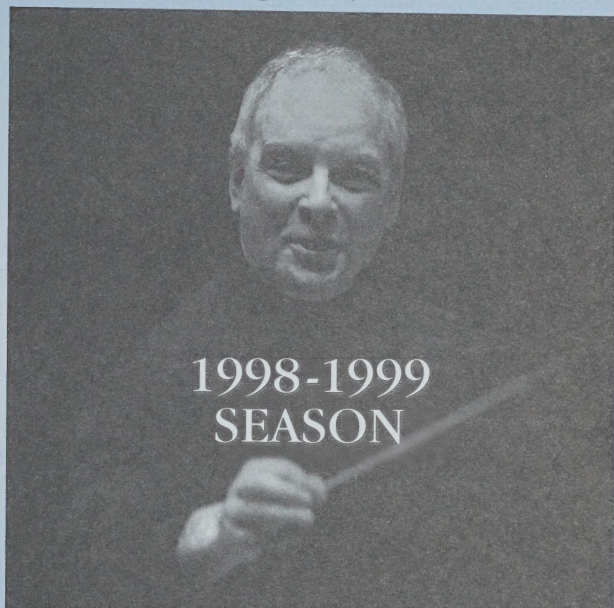


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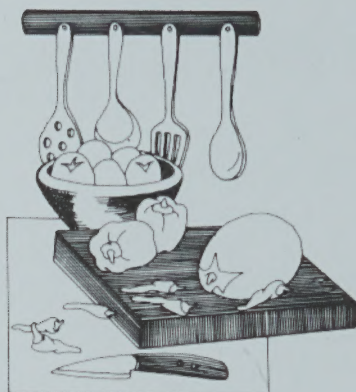
## MESSIAH

George Frideric Handel

Christopher Hogwood  
Conductor

Handel & Haydn Society  
Orchestra and Chorus

DECEMBER 4, 5, 6, 11 & 12, 1998  
SYMPHONY HALL, BOSTON



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Handel & Haydn Society  
Christopher Hogwood, Artistic Director  
John Finney, Associate Conductor  
1998-1999 Season

Friday, December 4 at 7:30 p.m.  
Saturday, December 5 at 2:00 p.m.  
Sunday, December 6 at 3:00 p.m.  
Friday, December 11 at 7:30 p.m.  
Saturday, December 12 at 2:00 p.m.  
Symphony Hall

**Christopher Hogwood, Conductor**

George Frideric Handel  
[1685-1759]

## MESSIAH

(1754 version)

PART THE FIRST

—Intermission—

PART THE SECOND

—Pause—

PART THE THIRD

Cyndia Sieden, soprano I  
Meredith Hall, soprano II  
Hilary Summers, contralto  
Matthew Chellis, tenor  
Sanford Sylvan, bass

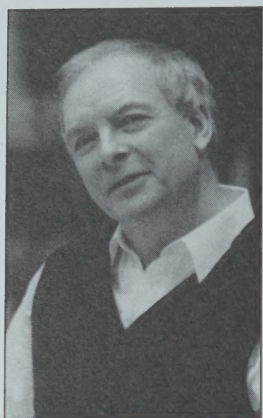
The audience is politely requested to remain seated during the "Hallelujah" Chorus

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*The opening night performance of Messiah is funded, in part, by Tiffany & Co.*



## CHRISTOPHER HOGWOOD, CONDUCTOR



One of the world's most active conductors, Christopher Hogwood is an internationally recognized pioneer in historically informed performance, presenting music on the instruments and with the performing styles of the period in which it was composed. He is the founder of The Academy of Ancient Music, the first British orchestra formed to play Baroque and Classical music on instruments appropriate to the period. He shares with that orchestra a full schedule of performances, touring, and recording. H&H's Artistic Director since 1986, Mr. Hogwood is also Artistic Director of the National Symphony Orchestra's annual Mozart Festival in Washington D.C. and Associate Director of the Beethoven Academie in Antwerp. He is active conducting opera throughout the world and on recordings, and is a regular guest of the Opera Australia in Sydney. Mr. Hogwood performs as a harpsichordist and clavichord player and records for London Records/Decca, Philips, Chandos, and Deutsche Harmonia Mundi. He has also made his mark in the fields of television and video, and as a popular radio broadcaster. He has written a number of books, including his acclaimed biography of Handel.

## CYNDIA SIEDEN, SOPRANO



Cyndia Sieden, who makes her H&H debut in these performances of *Messiah*, has earned the acclaim of audiences and critics around the world as a coloratura soprano of rare distinction. The New York Times wrote that Ms. Sieden was a "first-class coloratura" with a "glittering tone." Highly regarded as an interpreter of repertoire ranging from the Baroque to the twentieth century, Ms. Sieden will be familiar to Boston audiences from recent appearances with the Boston Symphony Orchestra, Trevor Pinnock conducting, and the Boston Early Music Festival. Ms. Sieden's Archiv recordings of the Queen of the Night in *The Magic Flute* and Blondchen in *The Abduction from the Seraglio*, both with John Eliot Gardiner, affirm her status as one of the preeminent Mozart interpreters of her generation.

## MEREDITH HALL, SOPRANO



Praised for her pure, rich voice and natural gift for communication, Ms. Hall performs and records regularly throughout Europe and North America. She returns to the Boston area for *Messiah*, having performed Giunone in Rossi's *Orfeo* at the Boston Early Music and Tanglewood festivals in previous seasons. Ms. Hall maintains a longstanding relationship with Opera Atelier in Toronto, appearing with them previously as Galatea in Handel's *Acis and Galatea*, as well as Venus in Blow's *Venus and Adonis*. She joined them last season for the roles of Euridice in Gluck's *Orfeo ed Euridice* in Toronto and Cleveland, and Susanna in Mozart's *Le Nozze di Figaro* in Tokyo, as well as a role in Marc Antoine Charpentier's *Acteon*. Ms. Hall has recorded for Deutsche Grammophon Archiv and performs regularly with many leading Early Music specialists.



## HILARY SUMMERS, CONTRALTO



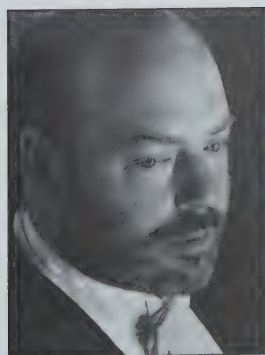
Ms. Summers, praised for her sumptuous yet crystal clear voice, works extensively in the Baroque repertoire. She sings regularly with Europe's finest period instrument orchestras, including Christopher Hogwood and The Academy of Ancient Music, and in many of the major opera houses and concert venues of the world. Her association with Les Arts Florissants and William Christie let to a recording of Handel's *Orlando* with Erato last year, in the role of Medoro. In addition to her Baroque expertise, Ms. Summers delights in the challenge of contemporary music. She has sung Schönberg's *Pierrot Lunaire* and Henze's *Novae de Infinito Laudes*, and performed with the London Sinfonietta at Queen Elizabeth Hall. In the coming year, Ms. Summers will sing in Michael Nyman's new opera, *Vital Statistics*.

## MATTHEW CHELLIS, TENOR



Mr. Chellis is one of America's fastest rising opera talents. He is no stranger to Handel's *Messiah*, having performed it with the Colorado Symphony, the Pacific Symphony, the Colorado Springs Symphony and with the National Symphony Orchestra at the Kennedy Center, under the direction of Nicholas McGegan. Upcoming engagements include his fourth season with the New York City Opera as Baron Lummer in Strauss's *Intermezzo*. Other performances will include Ferrando in *Così fan tutte* with the Shreveport Opera, and Andres in *Wozzeck* with the Dallas Opera for their 2000-01 season. Mr. Chellis has appeared in performances throughout the United States, Europe, South America and Canada.

## SANFORD SYLVAN, BASS



Mr. Sylvan, a favorite of Boston audiences, is acclaimed for his remarkable range of vocal expression and radiantly pure, lyric tone. These performances with H&H mark Mr. Sylvan's first *Messiah* in almost ten years. His performances this season include appearances with the London and Baltimore Symphonies, and a return to the New York City Opera where he plays Leporello in a new version of *Don Giovanni*. Mr. Sylvan will also appear in a new production of Stravinsky's sacred ballad, *Abraham and Isaac*, directed by Peter Sellars. Mr. Sylvan performs in vocal recitals extensively throughout the United States and Europe with his long-time collaborator, pianist David Breitman. Following his appearances with H&H in December, Mr. Sylvan will work again with Christopher Hogwood and The Academy of Ancient Music when they tour Germany with Bach's *Christmas Oratorio*.



---

## H&H ORCHESTRA

### VIOLIN I

Daniel Stepner\*  
*Joan & Remsen Kinne Chair*  
Lena Wong  
Mark Beaulieu  
Julia McKenzie  
Sue Rabut-Cartrwright  
Krista Buckland Reisner  
Anca Nicolau  
Barbara Englesberg

### VIOLA

David Miller\*  
Laura Jeppesen  
Jane Starkman  
Susan Seeber

### CELLO

Alice Robbins\*  
Reinmar Seidler  
Timothy Merton

### BASSOON

Andrew Schwartz\*  
Leslie Ross

### TRUMPET

Jesse Levine\*  
Paul Perfetti

### TIMPANI

John Grimes

### VIOLIN II

Judith Eissenberg\*  
Anne-Marie Chubet  
Judith Gerratt  
Robert Mealy  
Nina Falk  
Maria Benotti

### BASS

Michael Willens\*  
*Amelia Peabody Chair*  
Anne Trout

### HARPSICHORD

Michael Beattie

### ORGAN

Jeffrey Jubenville

### OBOE

Virginia Brewer\*  
*Chair funded in part by  
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Lani Spahr  
William Thauer  
Kathleen Hoffman

*\*principal*

## H&H CHORUS

John Finney, **CHORUSMASTER**  
*The Cabot Family Chorusmaster Chair*

### SOPRANO

Gail Abbey  
Kandace Anastasia  
Roberta Anderson  
Elizabeth Brant  
Marilyn Bulli  
Janice Giampa  
Sylvia Irving  
Sharon Kelley  
Shannon Larkin  
Jillian Mailin  
Carol Millard

### ALTO

Marylene Altieri  
Karen Bell  
Susan Byers-Paxson  
Katharine Emory  
Deborah Leath Rentz  
Letitia Stevens  
Susan Thomas

### TENOR

James DeSelms  
Gerald Gray  
Stuart Grey  
Christopher Marrion  
Terrence McKinney  
Arthur Rishi  
Mark Sprinkle

### BASS

Peter Gibson  
Herman Hildebrand  
Kyle Hoepner  
Brett Johnson  
David Kravitz  
Clifford Rust  
Damian Savarino  
Emery Stephens

*The H&H Chorus is funded in part by a generous gift from the Wintersauce Foundation*



## HANDEL & HAYDN SOCIETY

The Handel & Haydn Society is America's premier chorus and period orchestra. Under the artistic direction of internationally renowned conductor Christopher Hogwood since 1986, H&H is a leader in historically informed performance. Each H&H concert is distinguished by the use of instruments, techniques, and performance styles typical of the period in which the music was composed. Founded in Boston in 1815, H&H is the oldest continuously performing arts organization in the country, with a long tradition of musical excellence. In the nineteenth century, the Society gave the American premieres of numerous important works, including Handel's *Messiah* (1818), which H&H has performed every year since 1854, *Samson* (1845), *Solomon* (1855), and *Israel in Egypt* (1859), and Bach's Mass in B Minor (1887) and *St. Matthew Passion* (1889). In recent years, H&H has achieved widespread success through recordings on the London Records/L'Oiseau-Lyre label, national broadcasts, and performances across North America. Continuing H&H's tradition of artistic innovation, the 1995–1996 season featured a fully staged opera production of Gluck's *Orfeo ed Euridice* with Mark Morris and the Mark Morris Dance Group. The production travelled across the country and to the prestigious Edinburgh Festival in Scotland. The 1997–1998 season offered a semi-staged production of Handel's *Julius Caesar* with Sylvia McNair in the role of Cleopatra. In addition to performances at Boston's Symphony Hall, H&H also features critically acclaimed concerts at New England Conservatory's Jordan Hall. H&H's innovative educational outreach program brings the joy of classical music to more than 7,000 students each year in 47 public schools throughout Massachusetts.

### WHY NOT STAND?

*The "Hallelujah" chorus often inspires people to stand, says H&H Artistic Director Christopher Hogwood. The custom of rising for the opening of the "Hallelujah" chorus, however, which did not occur in Handel's time, often prevents listeners from hearing some of his finest work.*

Part Two of *Messiah* is a masterpiece of construction, not least the gathering momentum and constant sense of surprise during the last fifteen minutes. From the bass outburst of "Why do the nations so furiously rage together?" through to the final declaration that God will break his enemies "like a potter's vessel: Hallelujah," the sequence of mood and tempo is wonderfully sustained.

Nothing is more telling of Handel's dramatic mastery than the opening bars of the "Hallelujah" chorus. It begins without demonstration—no trumpets, drums, or even voices; simply the sound of the string orchestra. When the chorus does enter, with demonstrations of how diversely the word "Hallelujah" can be accented, the trumpets and drums are still unheard. Handel is incorporating in this finale all the

intimations of the gradual spread of gospel jubilation—from initial subdued wordlessness to full triumph.

Since there is no indication at the start of the chorus that anything unusual is about to happen, the ritual of hundreds of listeners suddenly gathering and rising to their feet manages to obliterate those first important orchestral bars, and there must be many first-time listeners who never manage to hear the opening of the chorus and must consequently still be wondering what it is all about!

With the help of H&H audiences, we can return Handel's masterpiece to being a living, surprising, and "new-minted" experience. It simply means restraining your enthusiasm for a few moments more, letting Handel have his way, and then springing up *after* the final chord.

—Christopher Hogwood

# A BRIEF HISTORY OF H&H'S MESSIAH

*This year, the Handel & Haydn Society is proud to offer its 145th annual performances of Handel's Messiah, and to welcome our one-millionth attendee! Messiah has a long and rich history with H&H, and here are just a few of the highlights. . .*



- H&H performs excerpts of *Messiah* at its inaugural concert in Kings Chapel, 1815.
- H&H gives the **first complete performance** of *Messiah* in the United States on Christmas Day, 1818.
- In **December, 1854**, H&H begins its annual performances of *Messiah*, which continue to this day.
  - In 1857, H&H assembles the **largest *Messiah* chorus in the United States** -- 600 voices.
- **Julia Ward Howe**, composer of "The Battle Hymn of the Republic," sings with the H&H chorus in *Messiah*. 1865-1875.
- **Arthur Fiedler**, famed conductor of the Boston Pops, plays harpsichord for the 1929 *Messiah*.
  - Tenor **Placido Domingo** is a featured soloist in the 1963 *Messiah*.
- H&H gives the **first televised performance** of the complete *Messiah* on WGBH-TV in 1962.



# A FINE ENTERTAINMENT

Robert Mealy

**T**he whole is beyond any thing I had a notion of until I Read and heard it. It seems to be a Species of Musick different from any other, and this is particularly remarkable of it. That tho' the Composition is very Masterly and artificial, yet the Harmony is So great and open, as to please all who have Ears & will hear, learned & unlearn'd . . .

The Bishop of Elphin's rapturous review of *Messiah's* Dublin premiere points out how immediately this great work caught the public imagination. Since that day in 1743, *Messiah* has become one of our most familiar and popular musical landmarks. The chief difficulty with approaching *Messiah* today, of course, is that very familiarity: like *Hamlet* or *Lear*, the work has become so much a part of our cultural landscape that it seems always already known. But, again like Shakespeare, its greatness lies in the fact that it is also always more interesting and remarkable than we have remembered.

In considering this monument afresh, it helps to bear in mind that we live in a time of many Messiahs, so to speak. This is a work that was very carefully planned, both in text and music, but at the same time it is a work that exists in rather different versions, none of which we may point to as the true *Messiah*. And of course the situation is complicated (or enriched) by the fact that each performance of this work will be, in some ways, its own version of the truth: for the nineteenth century, authenticity to their vision of Handel's massive genius entailed performances with 2,000 singers and 500 players, and all manner of orchestral doublings and rewritings. For our present age, we have found a course that would seem most peculiar to any previous time (most especially the eighteenth century, for whom "ancient music" was that of fifty years before their own): the attentive performance of this music in conditions as close as we can come to Handel's own.

We will turn to the specifics of our current *Messiah* shortly, but first it might be useful to remind ourselves of what exactly is going

on with this most unusual work. The composition of *Messiah* in 1741 proved to be a turning-point in Handel's career. He had begun working with a new kind of English oratorio as early as 1732, when he composed *Esther*, but the arrival of *Messiah* as part of his London series marked a decisive transition from Italian operas to English oratorios, "in which the Solemnity of Church-Musick is agreeably united with the most pleasing Airs of the Stage," to quote the librettist of *Samson*. *Messiah* is, however, very different from Handel's other oratorios, all of which are essentially dramatic versions of Biblical stories presented without staging. The idea of setting the crux of Christian belief, the story of Jesus' birth, death, and resurrection, was at the time a novel and potentially shocking one; to have this story told entirely in the form of Biblical quotations from both the Old and New Testament was remarkable indeed.

Except for the brief nativity scene in Part I, where the Angel speaks to the Shepherds, *Messiah's* libretto is constructed wholly from passages in the third person, thus avoiding the chief objection against oratorio in general and this subject in particular: the Messiah never actually sings. But this also opened the way for a far greater breadth of textual reference. The librettist Charles Jennens used a passage from St. Paul as a kind of synopsis for his "Scripture Collection": "God was manifested in the Flesh, justify'd by the Spirit, seen of Angels, preached among the Gentiles, believed on in the World, received up in Glory." All this is far more than a simple retelling of the life of Christ, and Jennens' net of quotations draws our attention to the symbolic implications of these events. This is why (for example) the tremendously dramatic Passion story in Part II is conveyed entirely at one remove, through the language of the Old Testament whose prophecies it is seen to embody. Indeed, Part III (which is patterned largely after the Anglican burial service, with its emphasis on resurrection and the victory over sin) has no "plot" at all, but rather concerns itself with the wider implications of God's intervention in the world.

On first glance, the grandeur of Jennens' conception is not particularly reflected in Handel's instrumentation. Immediately upon completing *Messiah*, Handel began composing *Samson* for an especially large and colorful orchestra. But *Messiah*'s original version was scored only for strings and trumpets, perhaps because Handel was unsure of the forces he would find at its first performance in Dublin; the string parts were later reinforced with oboes and bassoons. Using only these simple means, however, he makes astonishingly telling effects. For example, we first hear the trumpets only "from a distance, and softly" (that is, offstage) in the chorus "Glory to God," without their usual accompaniment of drums. Their full brilliance is revealed much further on, well into the Hallelujah Chorus, where they finally are heard onstage with the timpani.

The musical language of *Messiah* is in fact extraordinarily rich: just as Handel's own speech was an eloquent mix of at least four languages, so too his musical discourse accommodates with ease the English anthem tradition, the Italian opera aria, the tumultuous crowd-scenes of German Lutheran Passions, and even the French opera overture (its first appearance in an oratorio). Such musical wealth was somewhat lost on Jennens, who thought that the score was not entirely up to his libretto and complained vociferously about "some weak parts, which he was too idle & too obstinate to retouch, tho' I used great importunity to persuade him to it."

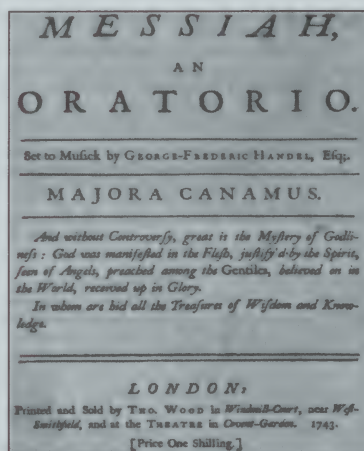
Jennens' pressure to alter parts of the work (particularly the overture, in which he thought "there are some passages far unworthy of Handel, but much more unworthy of the *Messiah*") seems to have materially contributed to a major breakdown for Handel in April of 1743, "a return of his Paralytick Disorder, which affects his Head & Speech." The librettist admitted shortly thereafter "that a letter I wrote him about [*Messiah*] contributed to the bringing of his last illness upon him ... This shews that I gall'd him:

but I have not done with him yet." Interestingly, recent work by Frederic Fehleisen of Mannes College has pointed to the structural importance of the Overture in presenting several motivic ideas that are crucial to the musical and theological unfolding of the work; the whole is bound together in a tonal scheme so important that the threat of undoing its crucial threads seems to have made Handel physically ill.

After its rapturous welcome in Dublin, *Messiah* received a rather more mixed reception in London the following season, where Jennens noted "a clamor rais'd against it, which has only occasion'd it's being advertis'd without its Name." Perhaps because of this controversy, Handel seems to have been reluctant to revive *Messiah* the following season; it was performed again in 1745, but

not repeated until 1749, when it assumed what was to become its regular place at the end of his season, just before Easter. The next year it found an even more appropriate home as a regular benefit for a local charity. The "Hospital for the Maintenance and Education of Exposed and Deserted Young Children," otherwise known as the Foundling Hospital, welcomed Handel to its board of governors in 1750, and from thence until Handel's death a performance in the Hospital Chapel of *Messiah* at Eastertime became an annual event.

Each season, of course, Handel had to contend with a changing roster of singers, and each revival of the work entailed a certain amount of re-arrangement and transposition of arias to accommodate the casts he had to work with. In its own annual performances of *Messiah*, the Handel and Haydn Society has reflected these changing versions by performing a different one each season: this year, we have come to the last of the performances Handel was personally involved with, that of 1754, when he had the luxury of two sopranos, alto, tenor, and bass. Fittingly, the 1754 *Messiah* also served as the version for H&H Artistic Director Christopher Hogwood's



Wordbook for the first London performance of "Messiah" at the Theatre Royal, Covent Garden, 1743



groundbreaking recording with the Academy of Ancient Music in 1980, which has proved a landmark of the early-music movement.

The musical changes in the 1754 production are not as radical as those of many previous incarnations. By 1750, the work seems to have settled into a fairly standard form, with only minor transpositions to reflect circumstances; the variants of 1754 are mostly to accommodate two sopranos, and so involve reassignments of arias. Christina Passerini, the second soprano, who had been recommended to Handel by Telemann, sang a transposed "But who may abide," better-known in its 1750 version for alto. She was not to have another solo until "Thou art gone up on high" in Part II, also transposed from its usual alto version. The first soprano, Giulia Frasi, sang "He shall feed his flock," more familiar in its version as a duet for soprano and alto, and was also given part of the accompanied recitatives in Part II, "He was cut off" and "But thou didst not leave." What is striking about these alterations is that, for the first time, they did not involve significant re-composition, and this may well have to do with Handel's own circumstances.

By the 1750's, Handel's health had deteriorated considerably. His eyesight was weakening so much that he was forced to put aside the manuscript of *Jephtha* in February of 1751. Tragically, the last words he set before temporarily abandoning his work were "all hid from mortal sight," in the chorus "How dark, O Lord, are thy decrees." He was just about to turn 66. His sight returned enough for him to complete the oratorio, but then failed utterly; in 1753, Lady Shaftesbury wrote feelingly how "it was such a melancholy pleasure, as drew tears of sorrow to see the great though unhappy Handel, dejected, wan, and dark, sitting by, not playing on the harpsichord, and to think how his light had been spent by being overplied in music's cause."

Given Handel's health, it is not surprising that much of the organization of the 1754 benefit seems to have been taken over by his assistant,

John Christopher Smith. Shortly after these performances Handel approved Smith's appointment as organist to the Foundling Hospital, and "on Acct. of his Health excused himself from giving any further Instructions relating to Performances." This transfer of authority means that for the first time we have detailed accounts of exactly who performed (and how much they were paid!), a performance picture that can probably be extrapolated backwards to the *Messiah* performances that closed his Covent Garden season the week previous.

The pay-list for the Foundling Hospital performance includes the names of 38 orchestral musicians (including, curiously, two horns, for whom no parts survive; presumably they doubled the trumpets at the octave in the closing choruses of Parts II and III) and a choir of 18 men and six boys. The soloists are listed with the choir, as they were expected to sing the choruses as well as their solos; we know that the first soprano Frasi (whom a contemporary described as "young, and interesting in person") commanded a fee of 6 guineas, while the other women received 4 guineas.

The male soloists either donated their fee, or took a token amount. It is unclear exactly what part Handel himself took in this production. Given his state of health, he may not have performed at all, and certainly did not provide his customary organ concerto between scenes; more likely he and Smith divided the continuo duties between them, with Smith directing from the organ and the blind Handel

playing from memory at the harpsichord.

The association of *Messiah* with the Foundling Hospital was a long and honorable one: Handel bequeathed a set of performing parts to the charity, which were copied out in 1759 after his death, and its annual benefit performances were so successful that the Hospital even considered requesting Parliament to reserve *Messiah* "to the sole use & Benefit of this Hospital" (when consulted, Handel made it clear that this "did not seem agreeable for the Present"). Charles Burney wrote eloquently of this work's social (and

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*Like Hamlet or Lear, the work has become so much a part of our cultural landscape that it seems always already known. But, again like Shakespeare, its greatness lies in the fact that it is also always more interesting and remarkable than we have remembered.*

---

economic) force that it “fed the hungry, clothed the naked, fostered the orphan, and enriched succeeding managers of Oratorios, more than any single musical production in this or any country.” It is pleasant to find that what its librettist described happily as “a fine entertainment” had so salutary an effect on the world. In re-creating the musical conditions of Handel’s own performances, we may hope that we re-create the reactions of Bishop Elphin’s fellow-listeners: “They seem’d indeed throughly engag’d from one end to the other . . . which Show’d that they were not only pleas’d but affected with the performance.”

*Scholar and performer Robert Mealy has recorded and toured with many period-instrument ensembles, including Sequentia, the King’s Noyse, Les Arts Florissants, the Boston Camerata, and the Handel & Haydn Society.*

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# MESSIAH, A SACRED ORATORIO

1754 version

Original English text taken from the Scriptures by Charles Jennens

## PART THE FIRST

### SINFONY

#### RECITATIVE, ACCOMPANIED (TENOR)

Comfort ye, comfort ye, my people, saith your God: Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplish'd, that her iniquity is pardoned. The voice of Him that crieth in the wilderness: Prepare ye the way of the Lord, make straight in the desert a highway for our God. (Isaiah XL, 1-3)

#### ARIA (TENOR)

Ev'ry valley shall be exalted, and ev'ry mountain and hill made low, the crooked straight and the rough places plain. (Isaiah XL, 4)

#### CHORUS

And the glory of the Lord shall be revealed. And all flesh shall see it together, for the mouth of the Lord hath spoken it. (Isaiah XL, 5)

#### RECITATIVE, ACCOMPANIED (BASS)

Thus saith the Lord of Hosts: Yet once a little while, and I will shake the heav'ns and the earth, the sea, and the dry land, all nations I'll shake; and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to His temple; even the messenger of the Covenant whom ye delight in, behold, He shall come, saith the Lord of Hosts. (Haggai II, 6-7; Malachi III, 1)

#### ARIA (SOPRANO II)

But who may abide the day of His coming, and who shall stand when He appeareth? For He is like a refiner's fire. (Malachi III, 2)

#### CHORUS

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness. (Malachi III, 3)

#### RECITATIVE (CONTRALTO)

Behold, a virgin shall conceive, and bear a son, and shall call His name Emmanuel, "God with us". (Isaiah VII, 14; Matthew I, 23)

#### ARIA AND CHORUS (CONTRALTO)

O thou that tellest good tidings to Zion get Thee up into the high mountain; O Thou that tellest good tidings to Jerusalem lift up Thy voice with strength, lift it up, be not afraid; say unto the cities of Judah: Behold your God! Arise, shine, for Thy light is come, and the glory of the Lord is risen upon Thee. (Isaiah XL, 9; LX, 1)

#### RECITATIVE, ACCOMPANIED (BASS)

For behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon Thee, and His glory shall be seen upon Thee. And the Gentiles shall come to Thy light, and kings to the brightness of Thy rising. (Isaiah IX, 2-3)

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ARIA (BASS)

The people that walked in darkness have seen a great light. And they that dwell in the land of the shadow of death, upon them hath the light shined. (Isaiah IX, 2)

CHORUS

For unto us a Child is born, unto us a Son is given and the government shall be upon His shoulder, and His name shall be called: Wonderful Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace! (Isaiah IX, 6)

PIFA

RECITATIVE (SOPRANO I)

There were shepherds abiding in the field, keeping watch over their flock by night. (Luke II, 8)

RECITATIVE, ACCOMPANIED (SOPRANO I)

And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid. (Luke II, 9)

RECITATIVE (SOPRANO I)

And the angel said unto them: Fear not; for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day, in the city of David, a Savior, which is Christ the Lord. (Luke II, 10-11)

RECITATIVE, ACCOMPANIED (SOPRANO I)

And suddenly there was with the angel a multitude of the heav'nly host, praising God, and saying: (Luke II, 13)

CHORUS

Glory to God in the highest, and peace on earth, good will toward men. (Luke II, 14)

ARIA (SOPRANO I)

Rejoice greatly, O daughter of Zion! Shout, O daughter of Jerusalem! Behold, thy King com'th unto thee. He is the righteous Savior, and He shall speak peace unto the heathen. (Zechariah IX, 9-10)

RECITATIVE (SOPRANO I)

Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped; then shall the lame man leap as an hart, and the tongue of the dumb shall sing. (Isaiah XXXV, 5-6)

ARIA (SOPRANO I)

He shall feed his flock like a shepherd: and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young. Come unto Him, all ye that labor, come unto Him all ye that are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him; for he is meek and lowly of heart: and ye shall find rest unto your souls. (Isaiah XL, 11; Matthew XI, 28- 29)

CHORUS

His yoke is easy, and His burthen is light. (Matthew XI, 30)

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*There will be a fifteen-minute intermission*

Les traducciones en Español del texto del *Mesias* se pueden obtener en el lobby.



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## PART THE SECOND

### CHORUS

Behold the Lamb of God, that taketh away the sin of the world. (John I, 29)

### ARIA (CONTRALTO)

He was despised and rejected of men; a man of sorrows, and acquainted with grief. He gave his back to the smiters, and his cheeks to them that plucked off the hair: he hid not his face from shame and spitting. (Isaiah LIII, 3: 1,6)

### CHORUS

Surely He hath borne our griefs and carried our sorrows; He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him. (Isaiah LIII, 4-5)

### CHORUS

And with His stripes we are healed. (Isaiah LIII, 5)

### CHORUS

All we like sheep, have gone astray, we have turned ev'ry one to his own way; and the Lord hath laid on Him the iniquity of us all. (Isaiah LIII, 6)

### RECITATIVE, ACCOMPANIED (TENOR)

All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saying: (Psalm XXII, 7)

### CHORUS

He trusted in God that He would deliver Him; let Him deliver Him, if he delight in Him. (Psalm XXII, 8)

### RECITATIVE, ACCOMPANIED (TENOR)

Thy rebuke hath broken His heart; He is full of heaviness; He looked for some to have pity on him, but there was no man, neither found He any to comfort Him. (Psalm LXIX, 21)

### ARIA (TENOR)

Behold, and see if there be any sorrow like unto His sorrow. (Lamentations I, 2)

### RECITATIVE, ACCOMPANIED (SOPRANO I)

He was cut off out of the land of the living; for the transgression of Thy people was He stricken. (Isaiah LIII, 8)

### ARIA (SOPRANO I)

But thou didst not leave His soul in hell; nor didst Thou suffer thy Holy One to see corruption. (Psalm XVI, 10)

### CHORUS

Lift up your heads, O ye gates; and be ye lift up ye everlasting doors; and the King of Glory shall come in. Who is this King of Glory? The Lord of Hosts: He is the King of Glory. (Psalm XXV, 7-10)

### RECITATIVE (TENOR)

Unto which of the angels said He at any time, Thou art My Son, this day have I begotten Thee? (Hebrews I, 5)

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CHORUS

Let all the angels of God worship Him. (Hebrews I, 6)

ARIA (SOPRANO II)

Thou art gone up on high, Thou hast led captivity captive, and received gifts for men; yea, even for Thine enemies, that the Lord God might dwell among them. (Psalm LXVIII, 18)

CHORUS

The Lord gave the word; great was the company of the preachers. (Psalm LXVIII, 11)

ARIA (SOPRANO I)

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things. (Romans X, 15)

CHORUS

Their sound is gone out into all lands, and their words unto the ends of the world. (Romans X, 18)

ARIA (BASS)

Why do the nations so furiously rage together, and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord and His anointed. (Psalm II, 1-2)

CHORUS

Let us break their bonds asunder, and cast away their yokes from us. (Psalm II, 3)

RECITATIVE (TENOR)

He that dwelleth in heaven shall laugh them to scorn, the Lord shall have them in derision. (Psalm II, 4)

ARIA (TENOR)

Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel. (Psalm II, 9)

CHORUS

Hallelujah, for the Lord God Omnipotent reigneth. The Kingdom of this world is become the Kingdom of our Lord and of His Christ; and He shall reign forever and ever. King of Kings, and Lord of Lords.

Hallelujah.

(Revelation XIX, 6; XI, 15; XIX, 16)

*There will be a brief pause.*



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## PART THE THIRD

### ARIA (SOPRANO I)

I know that my Redeemer liveth, and that he shall stand at the latter day upon the earth: And tho' worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep. (Job XIX, 25-26; I Corinthians XV, 20)

### CHORUS

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive. (I Corinthians XV, 21, 22)

### RECITATIVE, ACCOMPANIED (BASS)

Behold I tell you a mystery: we shall not all sleep, but we shall all be chang'd, in a moment, in the twinkling of an eye, at the last trumpet. (I Corinthians XV, 51-52)

### ARIA (BASS)

The trumpet shall sound and the dead shall be rais'd incorruptible, and we shall be chang'd. For this corruptible must put on incorruption, and this mortal must put on immortality. (I Corinthians XV, 52-54)

### RECITATIVE (CONTRALTO)

Then shall be brought to pass the saying that is written, Death is swallow'd up in victory. (I Corinthians XV, 54)

### DUET (CONTRALTO AND TENOR)

O Death, where is thy sting? O Grave, where is thy victory? The sting of death is sin and the strength of sin is the law. (I Corinthians XV, 55-57)

### CHORUS

But thanks be to God, who giveth us the victory through our Lord Jesus Christ. (I Corinthians XV, 55-57)

### ARIA (SOPRANO II)

If God is for us, who can be against us? Who shall lay anything to the charge of God's elect? It is God that justifieth: Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us. (Romans VIII, 31, 33-34)

### CHORUS

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing, and honor, glory, and pow'r be unto Him that sitteth upon the throne and unto the Lamb for ever and ever. (Revelation V, 12-13)

### CHORUS

Amen.



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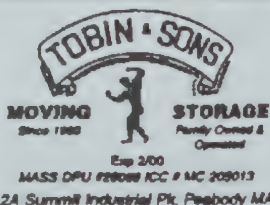
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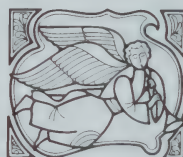
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## ABOUT HISTORICALLY INFORMED PERFORMANCE

**A**t first, the notion of historically informed performance seems a bit daunting. It really does not take intricate musical scores and a library of books to fully appreciate a historically informed performance. What it does take is a little bit of curiosity as well as an enthusiasm for music.

Historically informed performance, or “HIP” as it is known, grew out of people’s natural need to question and experiment. After 100 years of using nineteenth-century-style orchestras for everything from Bach to Brahms, innovative musical thinkers in the 1970s raised intriguing questions such as: “If the piano was not available to Bach in his time, why do we use it now when performing his works?” In fact, the keyboard used by Bach was different from the one used by Mozart, and in turn the keyboard Mozart used was quite different from the one used by Beethoven. In addition to the changes in instrument technology and design, chorus and orchestra sizes have changed over the years. Composing a symphony for ninety players would not have endeared Haydn to his employer at the Palace of Esterhazy. How could the Prince possibly have fit all those musicians into his salon?

What HIP performances offer audiences is a chance to hear Baroque and Classical works using the same instrumentation that was available to the composer. In this way musical lines that disappear in larger, homogeneous ensembles become clearer and take on a more prominent part of the musical experience. The Handel & Haydn Society has presented HIP performances since 1986, when Christopher Hogwood assumed the position of Artistic Director, and under his guidance it has begun to develop the nation’s preeminent period orchestra. Many of the

Society’s period-instrument players come from Boston; some travel from New York, Washington and Europe to perform with the group.

Of the instruments themselves, several used in the orchestra were actually built in the Baroque or Classical periods; others are replicas designed with specific Baroque and Classical models in mind. The most visible differences between modern and period orchestras can be seen in the woodwinds, where the instruments have few keys and are actually made of wood, and in the brass, where the instruments have simpler lines and no valves. Differences less apparent to the eye than to the ear include lower pitches and the use of gut strings instead of steel.

It takes more than period instruments to create a HIP performance. H&H concerts use the most up-to-date scholarship, often through newly edited scores. Audiences have the opportunity to hear the unique textures afforded by period instruments, as well as appropriate tempos and dynamics. Christopher Hogwood, one of the early leaders in HIP, sums up his philosophy this way: “Modern instruments, which were built to be used in large auditoriums, are deluxe machines; they are rich, full, bright. Original instruments sound sweeter, leaner, less heavy. Often, they are more transparent, more articulate, more rhythmic. What is significant is that the sound they produce enables us to approach more accurately the style and sound of the classical composers. We follow their conventions; we do not force them to follow ours.”

*—Adapted from H&H’s 1990 Jubilee Festival program book*



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